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NEW DESIGNS IN BRASS BEDS.

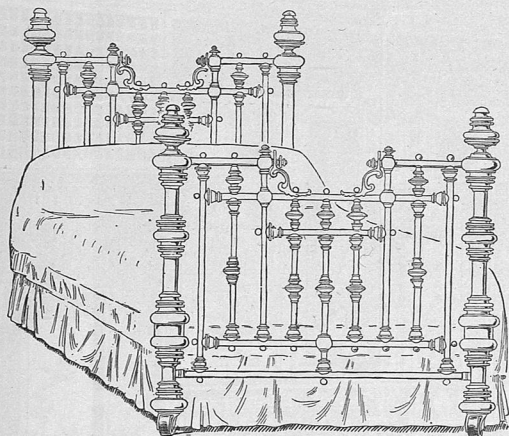


THE ingenuity of our own manufacturers of brass beds in departing from conventional lines in the design of these most popular bedroom furnishings has been most marked of late. Many of the designs, however, are characterized by too violent an effort to be original without due respect to tradition as examples, but of what the English manufacturers are doing in obedience to the spirit of en-

terprize that now permeates the world, and yet not forfeiting the dignity and artistic grace, which must ever be factors of the highest originality, we reproduce two designs of beds made by Hoskins & Sewell, of Birmingham, and imported by their Branch House located at 16 East Fifteenth street, New York. One of the patterns is their most recent single bed design which is a model of good taste, the pillars being of exceptional diameter and replete with enrichments, the whole exhibiting a simplification of elaboration that would be hard to surpass.

The second pattern is a twin bed of counterpart design quite baronial in its stately effect. Making the framework of the beds highest at the point of contact frees the design from a heavy or cumbersome appearance, suggesting economy of air space. The design is made to assume a luxurious as well as characteristic appearance, and is one that is certain to meet with popular favor.

The exhibit of brass, and brass and iron beds, in Hoskins & Sewell's establishment, is perhaps the finest display of the kind in the United States, and includes bedsteads and cots from the least expensive to patterns costing \$500. It matters not what the demand may be, the buyer is certain to find something to suit him at the lowest prices compatible with thorough workmanship and perfect finish, the finish being non-tarnishable. A large quantity of beds is invariably kept in stock ready for immediate dispatch in the execution of orders.

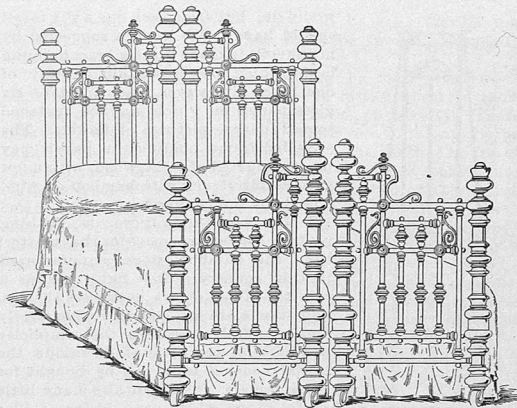


NEW DESIGN IN BRASS BED. MANUFACTURED BY HOSKINS & SEWELL.

DECORATIVE NOTE.

MESSERS. A. A. Vantine & Co. of this city, have recently received very extensive importations of artistic productions.

In a boudoir fitted up by them a Japanese umbrella forms the entire ceiling. Beneath it is the tea table and all its paraphernalia, together with a bamboo settee and five chairs, all set upon a Japanese rug. The tea service is of fine Japanese ware, and the tea itself comes from Japan. The entire room is complete, and one feels on entering that it is a veritable bit of the land of chrysanthemums.



NEW DESIGN FOR TWIN BED. MANUFACTURED BY HOSKINS & SEWELL.

THE FURNISHING OF A COTTAGE IN JAPANESE STYLE.

By F. SCHUYLER MATHEWS.



JAPANESE interiors are characterized by such a lightness and plainness of style, that they seem peculiarly adapted to our needs in the designing and furnishing of a summer home. If we could peep into a house in the city of Tokyo, we would see there the most consummate skill of the artistic Japanese displayed in everything, from the white matting to the ceiling beams. But notwithstanding the artistic appearance of every little object in the room, the room itself would look bare to our American eyes which are accustomed to no end of bric-a-brac and pictures.

We need not copy this effect of bareness, but we should heed the refinement of simplicity which is characteristic of a Japanese home.

Let us have plainer mattings; for that matter, simple white is better than many colors confusedly mixed. Instead of using wall-papers, why not try the plan of tinting the walls with such delicate colors as pale yellow (ochre-toned), dull shrimp pink, pale robin's egg blue, pearl gray, or buff? The frieze may be as bright and varied in color as we please; either chrysanthemums, Japanese figures, or flying cranes are effective in such a position. The walls might also be paneled off by plain white pine strips about two inches wide, and the ceiling (first painted a dark color) might be squared off as the picture of the room suggests.

We should not be afraid of plain backgrounds; they are really Japaneseque. Leave the ornamentation of the room to the kakemonos, the vases, the frieze and the lanterns. Fans ought to be used very sparingly, and never arranged in groups, unless they can serve the purpose of permanent decoration. I mean by that, that they should be flattened out as much as possible and glued tight to the wall, even shaving down straight wooden handles, and cutting off the ends of folding ones, so the tips can be held in place by a large brass-headed nail. In this fashion, if the fans are well arranged (without any approach to symmetry), the wall will appear effective and never suggest the transitory look which belongs to most of the Japanese decorations one commonly meets with.

As for lanterns, perhaps three or four pretty paper ones

THE DECORATOR AND FURNISHER.



JAPANESE LAMP OF HOME CONSTRUCTION.

would do; but from each one a silk tassel should hang. The lantern suggested by my sketch is made up of a brass hanging lamp, which may be bought in any of our large city stores, and a set of six glass panels on which may be fastened some Japanese pictures of flowers. The six-sided frame holding the panels may be constructed of light wood, with a few glass beads strung with bamboo or wire, added for the pendants.

For furniture, there is nothing prettier (or less expensive for that matter) than the bamboo work manufactured in this country. It is light, and as a rule the tables, chairs, bookcases shelves, and stands are all constructed carefully and tastefully. Notice the simplicity and style of the little stand beside the initial; such a table can be bought for three dollars. There are also many little useful pieces which are sold for a dollar or even less.

Carpet is an unnecessary luxury in a summer home; besides, it is not Japanese. A few blue and white Japanese rugs for the bedrooms, and a sober colored one made of fibrous material, for the general living room, are all that should be expected in the cottage whose floors, where not covered with matting, might be stained with some light ochre color, and afterwards waxed.

The mantel with its red brick, open fireplace, would better be of the simplest pattern, and with additions of split bamboo fastened on the edges and borders. At slight expense one may make up quite a novel and attractive pattern if rigidly severe outlines are followed; all attempts at an imposing superstructure are in exceedingly poor taste!

Japanese lattice-work, and as much of it, too, as one can afford, is always beautiful when employed in screening one portion of space from another, or when it is placed so the light shines through. Notice the odd effect of such lattice placed diagonally across the window in the drawing of the room; quite a pleasing study in light and shade is obtained by this arrangement.

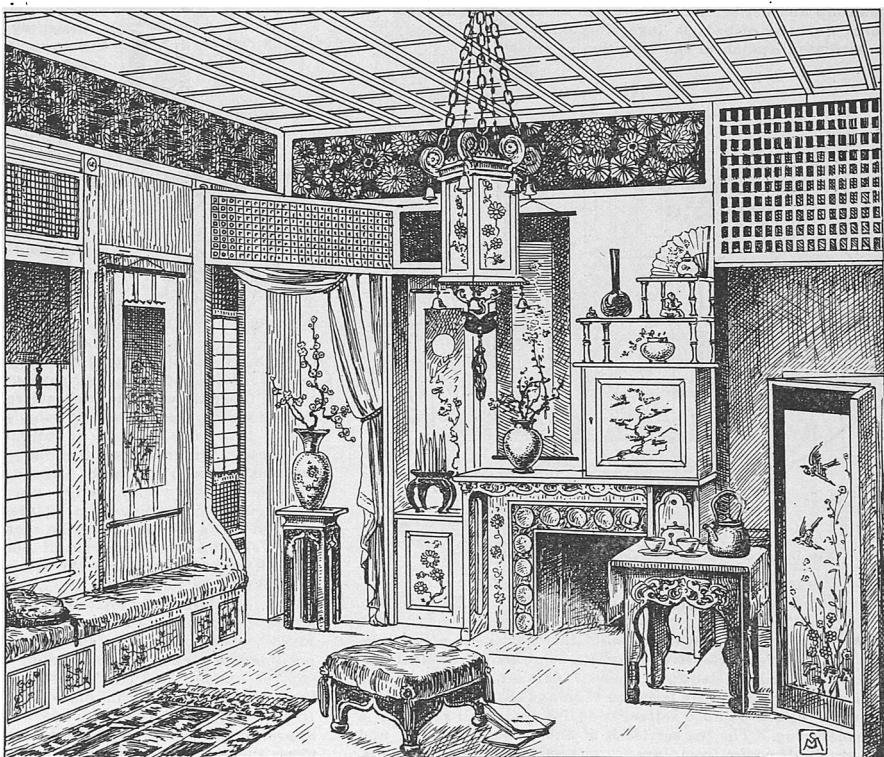
Wherever it is practicable, it would be advisable to construct a divan, paneled below, and upholstered in seat and back by some figured Japanese cotton fabric. It is an easy matter to get some pine boxes made to fit in window spaces and the recesses beside a chimney-breast by the country carpenter; then the boxes can be paneled

in front, and the tops fitted with springs over which tough cotton duck may be stretched; the foundation of the divan is then complete. As regards any painting in either panels or borders, one who has sufficient artistic talent may copy Japanese flowers or birds, painting directly on the clean white, pine wood, and then covering the whole with varnish. Frequently pretty effects may be obtained by pasting Japanese pictures directly on the panels, edging the same with a narrow pine moulding.

It is also possible to secure the most artistic effects in pine woodwork by tracing Japanese patterns on it with a red-hot poker. It is by such simple, inexpensive methods as these that we often attain thoroughly artistic results. The expenditure of a large amount of money will by no means exempt one from the danger of displaying considerable bad taste. It is not safe to attempt anything Japanese without the model before us. In a little Japanese book, which might cost but a dollar or so, one may find an endless variety of patterns and pictures to copy.

Of course, one cannot convert a modern American cottage into a house like that which may be seen in Tokyo; but there are numberless little things which (with a trifling amount of artistic taste) one might do and thus make the American cottage unmistakably Japanese; perhaps the sketch of the room may suggest a number which it will be unnecessary to mention in detail. At all events, one thing we should *never* do; that is, cram a lot of fans, umbrellas, screens and kakemonos together in decorative arrangements, and call such a conglomeration Japanese! It is not. The Japanese cottage should first look practical and useful; next, it must look artistic; the *art* of it means that we must work out our arrangements naturally. It stands to reason that in Japan arrangements in umbrellas and fans are not natural!

Most of the Japanese furnishings described and illustrated can be obtained at the Oriental emporium of Messrs. A. A. Vantine & Co. of this city.



A JAPANESE PARLOR, DESIGNED BY F. SCHUTLER MATHEWS.